SOCIETY OF NORTH AMERICAN GOLDSMITHS

VOL. II, NO. 6 DECEMBER 15, 1976 ISSUE 9

GOLDDUST

president's column

Dear Members,

I am very happy to announce that SNAG now has it's own home office (at last)! We are located at SNAG, 591 Washington St., Wellesley, Mass., 02181. The former Boston post office box number is no longer any good. I am also happy to inform you that we have a new secretary in our office — Ms. Mary Ann Carlsen. I can tell the members that since Mary Ann started to work for SNAG on September 1, the paper work and communications have been improving. You as members might not see or feel it as of yet, but her fine help each day will make a large improvement in our organization. For those of us who have had the experience of trying to run an organization without an office, phone or secretary, you know how hard it is to keep things moving. So please feel free to write the office at any time with questions or information that you feel is important to SNAG. I am happy to welcome Mary Ann to our staff.

It is very important that each one of us pay our membership dues. When you receive your statement in the mail, please remit the money as soon as possible. This money is used in many ways — running the office, publishing the newsletter and coordinating conferences and exhibits, etc. We cannot continue to function effectively without YOUR financial backing.

Again, please be sure to mark your calendar for the SNAG conference to be held June 1977 at the University of Washington. There will be a very full program for us to participate in. Ms. Sandra Zilker (who has been working with Jim Meyer in putting our slide bank together) has talked to John Marshall, our conference coordinator, about a program she would like to handle for the conference. Her idea is to visually document the activities of SNAG and its individual members and in doing so, hopes to convey to others what SNAG is all about. While her major focus will be on professional involvements, she would also like to include some personal views of the people involved — such as members teaching, in their studios, with their families, etc. This is an enormous undertaking for Sandra and will require input from you the members in the form of slides and photos of your activities. The money and time spent on this project will be donated by Sandra, but she will need your support with ideas and visual material.

Please help us by donating 5-10 slides (this would be a permanent donation) and include a short script on each one. You may send anything you choose. Let us show SNAG both as a professional organization and as a group of interesting individuals. Send your material now to Sandra Zilker, 1536 Hawthorne No. 4, Houston, Texas, 77006. Any slides you send that she does not use will be returned to you.

If you have any suggestions or ideas that you feel would enrich the conference, please type them up and send to Professor John Marshall, University of Washington, Art Dept., Seattle, Washington, 98109. Also, please state whether you would be willing to take on the responsibility of organizing the project, program or whatever it is you are suggesting. This conference is for you — and you can make it a big success by accepting some of the responsibility that goes along with it. SNAG can only grow when its members contribute ACTIVE support to its movements and ideals.

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Again, remember to send in information to our editor, Mark Baldridge, about events that will be taking place in your area. This type of information must be sent in about 8 weeks in advance to insure publicity before the event begins. Any other type information you feel would be of interest to SNAG members, please send in also. The newsletter is our best means of communicating to our fellow metalsmiths and it needs each of you.

Bob Ebendorf
Rt. 1, Box 187X, Highland, N.Y., 12528

golddust policy

Published bi-monthly by the Society of North American Goldsmiths (SNAG), 591 Washington St., Wellesley, Mass., 02181. Bob Ebendorf, President; Mary Lee Hu, Vice President; Joel Bagnal, Secretary-Treasurer. Board members are: Hero Kielman, Tom Markusen, George McLean and Mary Ann Scherr. SNAG is a non-profit organization for educational, scientific, and aesthetic purposes, concerned with fostering, encouraging and teaching the subject of metalsmithing. SNAG is registered with the Internal Revenue Service Sec. 501 (c) (3). Subscription (per year) is automatic with student membership—$10, associate membership—$25, or pro membership—$50-$100. Address all membership and advertising inquiries to Joel Bagnal, SNAG, 591 Washington St., Wellesley, Mass., 02181. Address unsolicited material to the Editor, SNAG Newsletter, Art Dept., Longwood College, Farmville, Va., 23901. Material will be handled with care, but GOLDDUST assumes no responsibility for it. Since many letters received are of interest to the entire membership, unless specifically stated to the contrary, all received letters risk possible inclusion in the Letters-to-the-Editor section.

Déadline dates for submitted material shall be 25 days prior to issue date. Projected issue dates are: Feb. 1, April 1, May 1, etc. PLEASE NOTE: If you do not receive GOLDDUST within 15 days of the issue date (and if you are a member) please immediately write to the Editor. GOLDDUST was initiated through partial funding by a grant from the Crafts Program of the National Endowment for the Arts, to whom we are grateful for its continued support.

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Many people have requested back issues of GOLDDUST. Since most back issues do not exist, xerox copies will be sent upon request. Send 50 cents per copy (to cover duplicating and postage) to Mark Baldridge at Longwood College. If you desire copies to be mailed first class, send an additional 10 cents per copy. Do not send cash; send check or money order made out to SNAG. Copies date from August 1, 1975.

AUTOBIOGRAPHY – C. JAMES MEYER

Or Not Everyone is Born With a Silver Spoon in Their Mouth, Wanting To Be Paul Revere

It is hard to look back on one's childhood and point to specific reasons why one chooses a profession. I suppose I can theorize that I became a jeweler/metalsmith because I used to assemble toy cars. At an early age I was working on small scale things, learning attention to detail and patience. It sounds plausible, but I don't know that it necessarily follows. I think it's easier to define specific obstacles to one's goals. I attended high school in the early sixties and guidance counselors at that time thought that science was the answer to the professions of the seventies. Thus when I wanted to take art courses, I was given chemistry, physics and math. College offered me the first opportunity to take art courses, and without any real direction I entered a sculpture program at a small four-year liberal arts college in Michigan. In the back of my mind I felt that I wanted to be an architect. However, I felt also that architecture was going away from art toward pure engineering so I wanted to be an artist first. After two years in Michigan I transferred to the University at Albany, New York. The move provided me with a much greater spectrum of art courses, and my first exposure to metals. I continued my interest in architecture and studied architectural history but upon graduation it was my experiences with metal that meant the most to me. I entered the graduate program at New Paltz in 1970 and began to learn holloware under the direction of Kurt Matzdorf. As I had had only two undergraduate jewelry courses I spent that first year grappling with technique and refining my drawing ability. I learned much, however, and began to develop the facility for self expression. The following summer Heikki Seppa taught summer school. I spent six weeks working intensely, assisting Heikki in the studio, and talking. Heikki taught me ways of

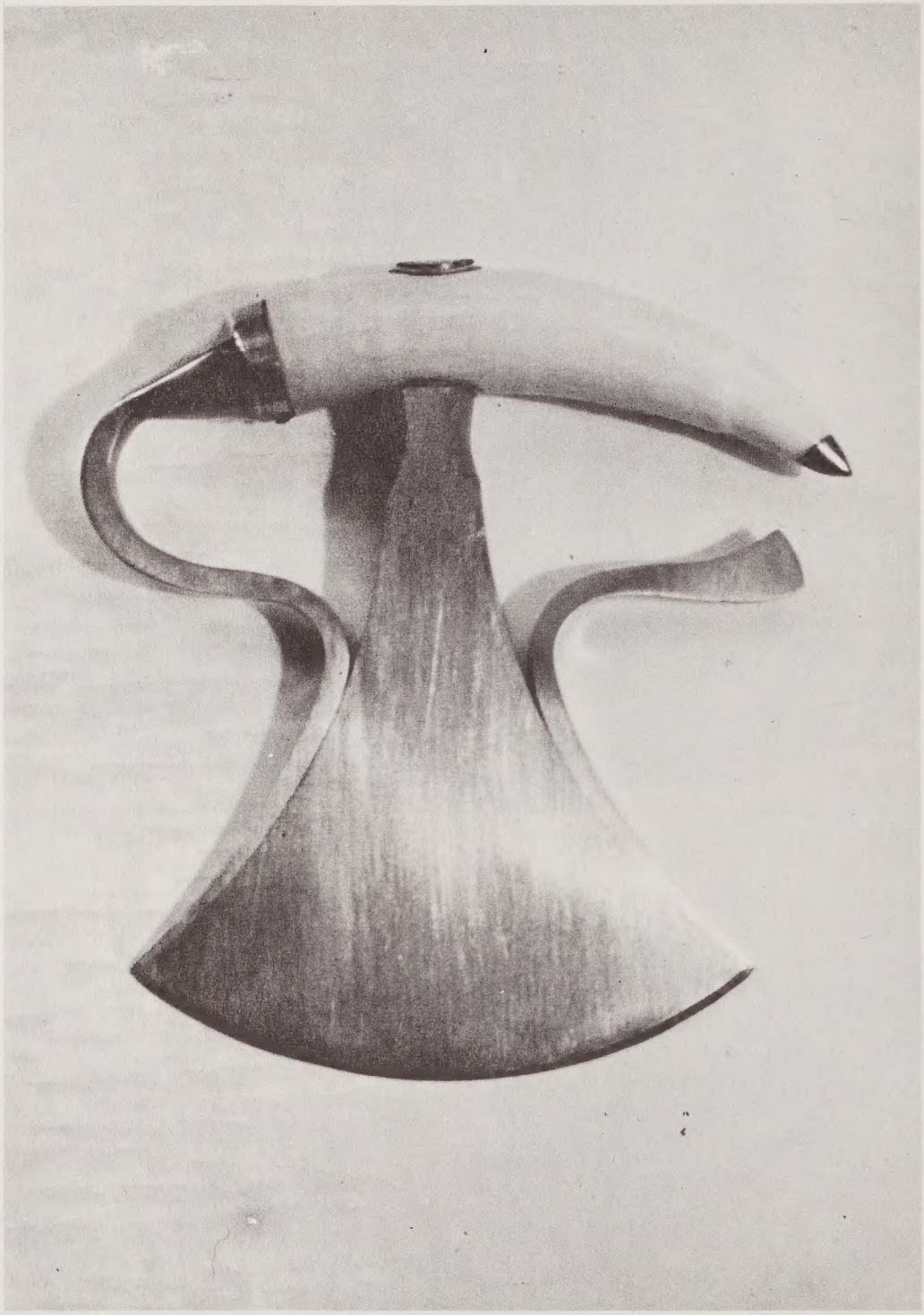
(continued on next page)

(photo courtesy of Virginia Museum of Fine Arts)

Containery—whale's tooth, steel, silver & 14k gold 5" x 1¾" x 1"

(photo by artist) 1975 by C. James Meyer

C. James Meyer 1975



(photo by artist)

Vegetable Chopper
Mild steel, brass, silver & whale's tooth
4" x 3¼" x 1"

working faster, new ways to use tools, and reinforced my ideas on design.

In the fall Bob Ebendorf joined the faculty and again I was bombarded with different attitudes, ideas, and working methods. Now I feel that the importance of my graduate experience was that in addition to gaining technical skills, I was exposed to many people who worked differently, aesthetically, technically and philosophically. That assisted me greatly in forming my own attitudes.

In the fall of 1973, I joined the faculty of Virginia Commonwealth University. I teach in a large Crafts Department, nine faculty working in five media areas — metal, fiber, wood, clay and glass. I've been fortunate to be able to work with fine, experienced craftsmen and teachers. I enjoy teaching both in the university classroom and workshops. I guess sharing my knowledge with others, watching them grow and become involved is my way of repaying some people who had a lot of patience and faith in me and gave me so much.

In addition to teaching, I've remained professionally involved conducting workshops at Penland and Brookfield Craft Center, exhibiting often, doing many private commissions, and doing consultant work for the Virginia Museum of Fine Arts.

I haven't lost my passion for automobiles either!

–NOTE–

During Christmas vacation and other vacation periods, including summer, address GOLDDUST correspondence to Mark Baldridge at 1600 Otterdale Road, Midlothian, Va., 23113, and NOT to Longwood College.

–NEEDED–

People to write small articles and reviews. If you have a special and/or interesting subject or speciality, please write GOLDDUST so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

MOVING?

If you will be moving and would like to insure the continued arrival of GOLDDUST, make sure you contact GOLDDUST directly, giving new address, with Zip Code, and date of move. Also, contact the SNAG office.

–NOTE–

In the April 1977 issue of GOLDDUST, we plan to feature student work. Therefore, we invite students (and ask instructors to encourage students) to forward photographs (black and white or color) of their work for possible publication. Articles, theses, or sections of theses will also be published. Names and addresses should be included on all material (backside of photos). Include the name of school attending, degree sought, and expected date of graduation. No work will be returned unless accompanied with a self-addressed stamped envelope. Selected photographs may have to be cropped to fit an appropriate format.

Since it is difficult to project the response, it is difficult to determine the means of selection. It is probable that a juror or jury shall be selected. It is also possible that work shall be selected in a manner that shall assure a complete representation of the various schools across the country. Since we would like to feature as much student work as possible, smaller articles and photographs (ie 3x5") may have priority.

Deadline for all material is March 1, 1977. Send material to Mark Baldridge, Longwood College, Farmville, Va., 23901.

exhibits

Winnetka, Ill.—May 6, 7, and 8, 1977. Midwest Craft Festival sponsored by the North Shore Art League. Deadline for submission of slides is Jan. 29, 1977. For entry information, contact Jewel Berzon, Chairman, 620 Lincoln Ave., Winnetka, Ill., 60093.

St. Louis, Mo.—Craft Alliance Gallery Exhibits. Feb. 6-Mar. 2, "Iron, Precious Metals & Plastic", works by Stephen Bondi; May 1-June 1, "Metal and Clay", jewelry and holloware by Garret DeRuiter and ceramic forms by David Hershey. For further information, contact Dorothy Farley, Gallery Director, 6640 Delmar Blvd., St. Louis, Mo., 63130. 314/725-1151.

Washington, D.C.—Thru April 3, 1977. "Americas: The Decorative Arts in Latin America in the Era of the Revolution", at the Renwick Gallery, Smithsonian Institution. The exhibition illustrates the richness of design and craftsmanship during the period around 1776; approximately 150 objects of textiles, furniture, ceramics, leather, gold and silver objects created in Latin America.

Washington, D.C.—Permanent gallery at the National Collection of Fine Arts at the Gellatly Gallery of the Smithsonian Institution, which opened Oct. 18, 1976. Includes metalworks and jewelry from the 11th and 17th centuries. A few of the works in this collection include a Renaissance baroque pearl pendant in the shape of a triton; 13th century Limoges enamels; and a 17th century German marriage ring. The National Collection of Fine Arts is at 8th and G Streets, N.W., and is open 10 a.m. to 5:30 p.m. daily. For further information, contact either Margery Byers (202/381-5503 or 5528) and Gerald Lipson (202/381-5911).

Tucson, Arizona—Copper, Brass and Bronze Competition at the University of Arizona. All entries must be

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executed primarily in copper, brass and/or bronze. Any type of original hand-crafted object may be submitted. A $10 non-refundable entry fee must be submitted. A maximum of five works may be submitted. Selection of works is by 35mm. slides only. Slides may not exceed five per object. Deadline for slides and entry forms and fee; must be received no later than Feb. 13, 1977. For more information concerning entry forms write CBBC, Dept. of Art, The University of Arizona, Tucson, Arizona, 85721. The exhibition will be open to the public from April 4-May 15, 1977.

Phoenix, Arizona—"Goldsmiths", a competition open to craftsmen working in metal, presented by the Phoenix Art Museum in cooperation with the Society of North American Goldsmiths, Jan. 14-Feb. 20, 1977. At the Phoenix Art Museum, 1625 N. Central Ave., Phoenix, Arizona.

Fredrick, Md.—Fredrick Craft Fair, May 31-June 5, 1977. Participants will be chosen by jury from submitted slides; open to all craftspersons, photographers or printmakers. Application deadline is March 10, 1977. For further information and application forms, write National Crafts Ltd., Noel Clark, Director, Gapland, Md., 21736.

Marietta, Ohio—Thru Dec. 4. "Marietta College Crafts National".

Baltimore, Md.—Feb. 17-20. Northeast Craft Fair Ltd. at Civic Center. Write NCF Ltd., 12 N. Chestnut, New Paltz, N.Y., 12561.

Shreveport, La.—Thru December 5. "54th Annual Juried Exhibition".

Miami, Fla.—"Craft Work '76 American Crafts Council Southeast Region Exhibition", thru Dec. 12. Metropolitan Museum & Art Center, 7867 N. Kendall Drive.

Miami Beach, Fla.—Feb. 5 & 6, 1977. "The City of Miami Beach Outdoor Festival of the Arts", will be held at the Miami Beach Convention Center. Deadline: December 1, 1976.

Las Vegas, Nevada—April 3-29, 1977. National Art Round-Up, Las Vegas Art Museum. Open to all artists in U.S. Media: ceramics, jewelry, textiles, sculpture, graphics, painting and photography. Cash and purchase awards. Entry fee $8 for 2 entries due Jan. 20, 1977. Write Las Vegas Art Museum, 3333 W. Washington, Las Vegas, Nev., 89107.

Scottsdale, Ariz.—Thru Dec. 11. "Arizona National Crafts Competition". Scottsdale Center for the Arts. 7383 Scottsdale Mall.

New Smyrna Beach, Fla.—Feb. 26-27, 1977. "Images '77, A Festival of the Arts". Applications are not accepted after November 15, 1976.

Lubbock, Texas—March 6-April 10; deadline Jan. 17. "Profile of U.S. Jewelry". $1,000 cash awards; $1,500 purchase awards; Richard Mawdsley is juror; $10 entry fee for 3 entries. Write Art Dept., Box 4720, Texas Tech University, Lubbock, 79409. (jewelry and related objects)

Philadelphia, Pa.—Feb. 19-March 13. "Metalwork from Illinois State University". Tyler School of Art.

COMMENTS BY BRUCE METCALF
Graduate Student, Tyler School of Art

The following is strictly a personal opinion. I make no attempt to speak for the teachers or for the other students of Tyler.

During the electroforming seminars at Tyler this summer, the topic of styles belonging to specific students came up several times, always generating heat.

Most people familiar with the metalsmithing field associate certain looks with certain schools. I have noticed that it is frequently possible to tell where a metalsmith went to college by the style of their work. A flowery-but-slick style might be associated with Cleveland, rectilinear sheet construction with Indiana, or combinations of a large plastic casting and electroform with Tyler. A fine example of this kind of predictability shows up every year in the Sterling Silver Competition winners. This year I had no trouble picking out the entries from Washington University (a shell construction with reticulation), and from Cranbrook (die forms?), as well as making good guesses at where several other pieces came from.

Of course, the uniformity I speak of may be more appearance than reality. The work from any school studio that is eventually seen in exhibitions or publications may represent only a small part of the total activity in a shop. The work of beginners and non-conformists may not receive as much exposure as other works. In addition, the perception of similarity depends on how fine a distinction one is making.

However, school styles seem to be consistent and they seem to last for years. Of course, they are not limited to metalsmithing. It appears to be in the nature of schools to have students following the persuasions and enthusiasms of their teachers. It is no mere coincidence that student work sometimes resembles teacher's work in most of the schools I am speaking of, and I believe that teachers are ultimately responsible whenever a strong stylistic consistency occurs.

The usual reminder is that if teachers have an area of particular competency, especially if it is unique in their field, they are bound to show these special skills to their students. If a teacher is particularly enthusiastic about one area, it is natural for the students to share the enthusiasm.

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Some teachers point out that if a student becomes involved in a teacher's attitudes, techniques, or style, rather than developing their own priorities, they can change at any time they wish, although the change is made usually after they leave the school. Others say that it is usually the weaker students who are most influenced, and that the stronger students will develop their priorities in any case. In my experience, the transition has often proven difficult. Students sometimes arrive in the real world to find out they've been doing another person's work, and are unaware of their own values. They then discover it would have been easier to find their own priorities while at school, without economic and professional pressures.

Personally, school styles trouble me for other reasons as well. It seems to me that one of the strengths of American metalsmithing is its energetic pluralism — there is an amazing diversity of philosophies, techniques and styles all coexisting within the field. For teachers to encourage a single alternative, or even to allow a single viewpoint to predominate their studio, is to deny the value of this pluralism. I think that a few teachers would say that the day when almost every metalsmith in America was doing Danish Modern was better than today's proliferation of styles.

Furthermore, if creativity is important to us, what is the value of encouraging any kind of uniformity? How can a student be making creative personal statements if their work fits so easily into a familiar style? The great artist and crafts people in history are always the innovators; their imitators are usually forgotten.

I realize this is an old issue, and that there is not a clear answer that applies to every situation. However, I do not like the uniformity that I sometimes see. Also, I don't like the impression I sometimes get that it is impolite to discuss this issue because it may offend some people. Perhaps we can have some open, honest discussion.

opportunities

1. Joseph Ordos is organizing a study tour to London, England to study both historical and contemporary gold and silver work, scheduled for late June 1977. The tour will consist of visits and lectures at such places as Waterloo Gallery, Electrum Gallery, The Royal Academy, British Craft Center, British Museum, Victoria and Albert Museum, Cartiers Workshop, and the home and workshop of David Watkins and Wendy Ramshaw, the tour leaders. The tour may be taken for graduate or undergraduate level university credit through the University of Minnesota. The approximate cost for the three-week tour which includes round trip airfare, hotels, breakfast and registration fees is $1,000. For more information, please write Joseph C. Ordos, Associate Professor, University of Minnesota, Department of Design, St. Paul, Minn., 55108.
2. Oseav Almeida, Trent Park, Cockfosters, Barnet, Hertfordshire EN 4 OPT, England is in the process of assembling a book on fine metalwork and jewelry. Oseav is looking for photographs of metal work. If you are interested in the possibility of having your work included in this book, send your photographs to Oseav. Include details such as media, date, size, photographer, etc. The book shall be published by Mills & Boon and shall hopefully be on sale by early 1977 in Europe and America.

ACRYLICS

by Hale Anderson
Graduate Student, Tyler School of Art

The use of plastics, particularly acrylic, has become rather pronounced in metal work in the last few years. Unfortunately, I suspect the knowledge and proper handling of acrylic has not increased along with its more prevalent use. In many cases people are simply misinformed or uninformed about working with acrylic. I thought it might be useful to transmit some very fundamental, but critical information concerning acrylic, particularly in sheet and rod which is commonly available around the country.

The information will take the form of four articles beginning with this issue. Hopefully some of the problems one might have had in working with acrylic may be resolved.

Acrylic, as a plastic, is a man made element. A misunderstanding of its properties often results in a common attitude that "It's just plastic", especially if the material cracks or crazes.

Crazing can be one of the most subtle and disturbing aspects of acrylic if handled incorrectly. Crazing appears in acrylic regardless of form as a network of fine cracks on or just below the surface of the material. The tendency often is to regard these aberrations as normal or an unavoidable aspect of working with acrylic. Few realize that crazing can be completely avoided. It is the comparable result of overworked metal that should have been annealed some time earlier.

These irratic networks of cracks occur because of internal stress built up inside the acrylic. Usually this is caused by one or a combination of [1] extended periods of stress, i.e, the sheet is forced in some manner, curved and held in that position; [2] extensive machining. This includes simple sanding, filing and polishing; [3] whenever heat is introduced in an uncontrolled manner. Heat generated by polishing will often result in crazing just below the surface

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of acrylic; [4] if solvents are used on the acrylic, either to clean or to glue, any existing internal stress will be sought out by the solvent and "etched" causing the material to craze prematurely.

The use of solvents on acrylic should be avoided at all costs. Solvents such as Zylene, various alcohols, Methyl Ethyl Ketone often referred to as MEK, Acetones and the like should never be used to clean acrylic or in an attempt to remove the protective paper applied by the manufacturer. Kerosene and turpentine (steam distilled only) will remove the paper rather quickly. Isopropyl alcohol may be used to clean the surface. All other solvents will cause the material to craze. If not treated properly, acrylic that is glued together with any of the solvent glues may also craze.

Acrylic that is thermoformed (heated up to a point where it becomes flexible and thus "formed" by hand or vacuforming etc.) may be highly stressed, become brittle and craze. The material is also stressed if holes are drilled in it. This is obviously a very common practice. The tendency for acrylic to stress and crack in this manner is called the notch factor. Drilled holes in acrylic are acceptable, but one must recognize that stress is greater at those junctures and raises the strong possibility that it will craze or crack. Holes in acrylic structurally weaken the material.

Crazing is very common. If you haven't noticed it before, take a more careful look next time you work with a piece of acrylic. Chances are if it's been heavily worked and polished it will be crazed. What's worse, over long periods of time if acrylic is initially stressed by whatever process as mentioned above, the crazing will result in cracks. Severely stressed acrylic, over a period of several years, will virtually break apart much as a very cold ice cube does when immersed suddenly in hot water. For commercial purposes if a plexiglass pencil holder, for example, crazes after a period of time, it isn't of prime importance. For those of us building art objects in one fashion or another, it ought to matter.

Can all this be avoided? Yes. ACRYLIC MUST BE ANNEALED JUST AS METAL MUST BE – PERIODICALLY. This is not an academic concern. As metal in the process of being raised must be periodically annealed to reduce the stress – so must acrylic. It requires as much skill and knowledge to know when to anneal acrylic as it does metal. Unlike metal, acrylic provides no visual clues to indicate that it is stressed. Nor any when annealed. It does not become softer.

At what point does one anneal acrylic? The following are near absolute rules to go by. [1] Prior to any cementing or solventing acrylic must be annealed to relieve stresses that would otherwise be "ferreted" out by the solvents. Even with fresh, crisp, clean acrylic sheet or rod this must be done. [2] Anneal after substantial machining of any kind. If it is heavily sanded or carved and then sanded, acrylic must be annealed. [3] Prior to final polishing acrylic should be annealed. [4] After polishing, acrylic must be annealed to relieve stresses introduced by the heat generated while polishing against the buffing wheel. [5] If acrylic is being cast (using an autoclave, for instance) immediately after curing the acrylic must be annealed. Remember, if acrylic is forced in any manner and left that way, it will eventually begin to craze or crack. Flat acrylic must remain flat unless thermoformed. Acrylic sheet drilled to fit another piece or a metal part, if forced on with too large a rivet or screw, will also eventually craze or crack. [6] Thick acrylic sheets or blocks that are carved or machined may need several annealings. This depends, in part, upon whether the material was initial annealed prior to working. It may also depend on how it was cured.

Annealing acrylic, like annealing metal, is a matter of time and heat. I have included two charts concerning annealing acrylic. Chart 1 refers to heating times for various thicknesses of acrylic. Plexiglas G, listed under the first column, sold by Rohm and Haas, is one of the most common types one is likely to find. The chart refers to a forced-circulation air oven for annealing. This kind of oven provides the most uniform and effective heat for annealing.

The temperature range indicated for plexiglas G is 160 degrees Farenheit to 230 degrees Farenheit. Approximately 1" thick acrylic is annealed all the way through at 230 degrees in 3½ hours, at 210 degrees in 4½ hours, etc. A 1" thick piece annealed at 210 degrees for 4 hours would only be annealed somewhat over halfway through. In many cases this is adequate enough if only surface stresses are introduced such as in rough sanding. Annealing at the lowest temperature, 160 degrees, takes a long time. Annealing at more elevated temperatures, 210 or 230 degrees, increases the chance that the acrylic might shrink or distort. The best annealing temperatures are the two middle ones, 195 or 175 degrees.

Chart 2 refers to the cooling rates for acrylic sheet depending upon thickness and annealing temperature initially selected. Acrylic must be cooled slowly after annealing. Changes in temperature may stress the material if suddenly removed from the oven.

Acrylic to be annealed must be clean and dry and supported by a flat surface in the oven. Room between various pieces in the oven should be provided for free air circulation.

The charts are from an excellent reference source, published by Rohm and Haas, *Plexiglas Acrylic Sheet. Design and Fabrication Data.* It is no longer published in that form as a book. By writing Rohm and Haas at the following address, indicating that it is for students or for an instructor, they will send the complete information contained in the initial book, now in separate bulletins all for $1.50. Ask for: *Design and Fabrication of Plexiglas.* Rohm and Haas, Marketing Services, Independence Mall West, Philadelphia, Pa., 19105.

(Editor's note: charts 1 and 2 mentioned above are available on request. Write Editor, SNAG Newsletter, Art Dept., Longwood College, Farmville, Va., 23901.

Northern Illinois University
correspondence with Paul Klecka

Bob Ebendorf showed his work in metals and plastics in "East to West", a three-artist exhibit at Gallery 200, Visual Arts Building, NIU. The show also included the works of Robert Shaw of Calif. in clay; and Fiber by Joan Sterrenburg of Indiana. The

majority of Ebendorf's work presented here consisted of pins which were either hammered or fabricated geometric forms highly decorated with rivets, neon-hued plastic rods, plastic inlay/overlay, lathe-turned units, and a concern by the artist for minute detail, both tool-textured and hand-engraved. These pieces posses a combination of childlike ease and machined precision resulting in delightful miniature sculpture.

Bob has conducted workshops entitled "Plastics for Jewelry" and "Surface Embellishment Techniques" with lectures.

Barbara Walter has presented an exhibit of Metalwork and Jewelry at the Graduate Gallery. The show consisted of functional jewelry, toys, and containers utilizing photo-etching, fabrication, and casting techniques. Photo-images utilized are universally understood images such as maps of the figure (usually a self-portrait). Elements in Barbara's work include fantasy images ("Albino Wino Rhino Corkscrew"), moveable parts and hidden compartments which may contain a whimsical surprise for the viewer.

Also, we are compiling a library of practical information for our studio, which will include research papers, theses, show catalogues, workshop notes, periodicals and extracted articles, photographs, and supply sources. If anyone wishes to contribute any technical or historical information, or sources for that information, it would be greatly appreciated by the students who will be using this facility. Please submit any information or questions to Paul Klecka, Art Dept., Northern Illinois University, DeKalb, Ill., 60115.

REPORT OF THE N.E.A.—TEMPLE/TYLER ELECTROFORMING WORKSHOP, SUMMER 1976

by Douglas H. Ostrander
Photographs by Daniella Kerner

Prominent metalsmithing professionals gathered together last summer at Temple University, Tyler School of Art in Philadelphia for an unusual opportunity to learn about electroforming. Two sessions, one in July and one in August, were supported by a matching fund grant from the National Endowment for the Arts in Washington, D.C., to Temple University. Tyler School of Art provided its unique electroforming facilities, and Professor Stanley Lechtzin contributed his expertise to make the two-week session an invaluable experience.

The first session, from July 5 to July 16, was attended by Professors Robert Browning, Montclair State College; Arlene Fisch, San Diego State U.; Jem Freyaldenhoven, Georgia State U.; Gary Griffin, Rochester Institute of Technology; William Harper, Florida State U.; Michael Lachtman, U. of Wisconsin at Milwaukee; John Marshall, U. of Washington; Richard Mawdsley, Illinois State U.; Robert E. Mitchell, Arkansas State U.; and Helen Shirk, San Diego State U. The second session ran from August 16 to August 27 and was attended by Professors Mark Baldridge, Longwood College Richard Helzer, Montana State U.; Kurt Matzdorf, State U College at New Paltz; Tom Markuson, State U. College at Brockport; C. James Meyer, Virginia Commonwealth U.; Eleanor Moty, U. of Wisconsin at Madison; Richard Posniak, Moore College of Art; Vickie Sedman, Tyler School of Art; Heikki Seppa, Washington U.; and J. Fred Woell, Boston U. Mr. Lechtzin was assisted during both sessions by two graduate students in the Tyler metalsmithing program, Daniella Kerner and Douglas Ostrander.

Electroforming dates back to experimentation in the early 19th Century by Michael Faraday and the Elkington Brothers in England and has been in common use in industrial processes for 75 years. Its application to the crafts is rather recent, however. During the early 1960's Stanley Lechtzin became interested in its potential for creating inique forms and devoted his time and energy to explore its potentials and limitations. He recently came to the conclusion that the need had arisen to make available to as many artists as possible an accurate body of information on electroforming. Thus he developed the idea for an electroforming workshop. Through support provided by the National Endowment for the Arts and Temple University he was able to bring together a representative group of teaching professionals in the metal field to help disseminate this information.

Mr. Lechtzin comments, "The primary purpose of the workshop was to make this information available to current and future students of metalsmithing, and not to convert current professionals into electroformers. Electroforming is misunderstood by many people. By bringing together the teachers, those that influence the students and practitioners of tomorrow, we can bring about a better understanding of what electroforming is and how best to utilize it. It exists for all of us as a valuable addition to the metalsmiths' repertoire. Electroforming is certainly not the only technique for the metalsmiths of today and the future; rather, it is one more technique for achieving forms in metal."

Many morning hours during the workshop were spent in the classroom where Mr. Lechtzin presented the theoretical information necessary for understanding the process, and essential for proper maintenance of electro-chemical plating solutions. Supplementing these discussions were afternoon sessions in the studio where participants worked on models for electroforming and followed their work through the various stages of the electroforming process. Evening slide presentations by the participants topped off the day's activities.

It was not all work for the participants as Helen Drutt, a local gallery owner, hosted parties for both sessions. Field trips to the New Jersey shore and the Mercer Museum provided additional respite from the work schedule.

The main concern of each group was electroforming, and many of the participants expressed admiration at the

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expertise of Mr. Lechtzin and his capacity to present information useful to both beginners and more experienced participants. Heikki Seppa commented, "What was once a mystery is now clearer; the potentialities of electroforming are becoming apparent to me and this experience opened the door for me." Richard Posniak, a former graduate student at Tyler, and familiar with the process as a result of his time there, remarked on the changes instituted by Stanley since his departure five years before. It became evident to him that electroforming is a constantly developing process, and touching base with Stanley allowed him to update his information and improve his facilities. Robert Browning, a doctoral candidate at Columbia University in electroforming and an observer of the first session's proceedings, commented, "The development of unusual cathode (the electroforming model) to busbar (current source) relationships at Tyler has been a valuable addition to my knowledge."

Some of the more interesting information presented dealt with what an electroform is and how best to utilize the technique. This information was discovered first hand by the participants as they worked in the studios. The choice of materials and forms ran from the common to the exotic. Expanded polystyrene was the favorite material and yielded pendants, bracelets, and sculptural forms. Some of the more exotic materials were used by Arlene Fisch, John Marshall, and Fred Woell.

Arlene soaked lace doillies in wax to make them rigid without losing detail. After electroplating them in copper and silver she applied them in an unusual manner to her neckpieces.

John Marshall carved into a large block of clear acrylic cast in the autoclave at Tyler. Using the carved surfaces to plate into, he formed metal shapes that seemed to float inside the mass of acrylic.

Fred Woell, well known for his cast jewelry, found electroforming amenable to his distinctive forms. Fred combined fragmented polystyrene model car parts with stainless steel knife blades to create, after electroforming onto the polystyrene parts, his own brand of tableware.

Eleanor Moty, an intimate with the electroforming technique, showed in her pieces an understanding of one of the more interesting qualities of electroforming, the combination of diverse materials without soldering, rivets, and pins. Eleanor's acrylic and quartz crystal neckpiece demonstrated the unusual and unique ability of electroforming to act as a form catalyst and its capacity to join materials in an elegant, yet strong, manner.

William Harper and James Meyer also incorporated this principle in their work. Mr. Harper's enamel work is very well known and his use of electroforming over the past few years to create his unique primitive amulet forms combining enamels, metal, and natural materials, such as horn, ivory tusks, and shells with electroforming has demonstrated his understanding of the potential of electroforming to create form and act as a method of attachment for his materials. Mr. Harper was among those participants who found the innovations implemented by Mr. Lechtzin invaluable in upgrading their current facilities.

Jim Meyer worked with faceted stones and different materials to find new methods of stone attachment. He combined wax, styrofoam, acrylics, and stones in several different pieces to explore new ways to "grow" stones in place.

Tom Markusen, Kurt Matzdorf, and Helen Shirk spent many hours exploring the form potential of electroforming. Using expanded polystyrene as the matrix they sought the essence of the technique, sometimes finding successful forms, other times finding that other techniques would be better employed to achieve the forms they desire. Tom Markusen remarked that, "Technique, any technique, is not an end in itself, only a step in developing visual form." Many participants discovered that electroforming has forms best suited to its application, and while opening the field greatly, certainly has not ended the technical problems of achieving unique form.

While each participant used their personal aesthetics and forms to test the process, the primary focus of the workshops was never allowed to fall far from their attentions. It was impressed upon the members of the workshops from the beginning who were to be the primary beneficiaries of the sessions — the current and future students of the metal programs in the U.S.

We would like to report to you that all the participants left Tyler with a complete understanding of electroforming and have begun to set up extensive electroforming facilities. That, however, is not the reality of the situation. The financial status of higher education in our country is currently not amenable to such expansion by art programs. Not every metals instructor has had the fortune to develop a facility such as exists at Tyler. It was demonstrated during the workshops that a less expensive, yet equally effective, copper electroforming bath could be assembled within the budgets of most programs as was done by the graduate metal students at Tyler for their own use and experience.

It would be misleading to state the workshop sessions proceeded without problems. Some structural and organizational problems that made the first session at times chaotic were rectified to make the second session a more unified presentation. We offer only that experience proved to be our greatest teacher, and many helpful suggestions from the first session's participants resulted in a tighter schedule. We found a well-defined schedule from which we would deviate more conducive to successful results that the loose-knit structure of the first session.

A discussion was held with each participant before they departed from the workshop to ascertain the likely results of the workshops. I say likely because the results are not expected immediately. When they do occur, they may not be traceable to a two-week conference held in the past in Philadelphia. The future electroforms we hope to see populating the field of art some years from now hopefully won't look like those we see today from the hands of Stanley Lechtzin and his students, but will be a result of his influence in the spread of the technique of electroforming as a tool in the hands of the metalsmith.

The discussions themselves yielded that many of the participants have had at least a minimal acquaintanceship with electroforming prior to attending the workshop. Most reported siginficant improvement in their understanding after these sessions. There were varying levels of commitment to undertake electroforming as an important part of their

curriculum, but everyone expressed belief in it as an important technique for the field.

Kurt Matzdorf expressed his feelings about the workshop as very important to him not as something he himself is likely to employ in his work, but as something he feels obligated to be able to offer his students. Richard Helzer expressed similar sentiments when he commented that while he already possessed the facilities to offer electroforming to his students, the workshop had provided him with the theoretical understanding he needed to return to his studio and master the process to better enable him to offer it to his students.

The experience provided everyone with at least an understanding of electroforming and an opportunity to become directly involved with the process. Several other outstanding qualities emerged from workshop sessions. Heikki Seppa expressed it eloquently for all of us when he stated, "There is a definite yearning in each craftsman's mind, after working many long hours in their own environment, to get out and rub elbows with their colleagues, exhange ideas, and get to know one another. . .this kind of get-together tends to reinforce the profession (and help it become) a much stronger force and contributing factor in the field of art." Richard Helzer commented similarly, "(I) welcomed the opportunity to come to your school not just for the information presented, but for the opportunity to interact with other professional in the field on a more than one- to two-day basis." Eleanor Moty, who has given many workshops herself, stated, "I enjoy not being the performer, but becoming the student again. . .being with colleagues and growing off them."

The quotes from just a few of the participants express, perhaps, the only thing you can get from a group as diverse as they are to agree upon. The opportunity to gather with fellow professionals in a free and open atmosphere for a common purpose is unmatched. The workshop allowed everyone at least the opportunity to get to know a group of their contemporaries in the metal field and exchange ideas. The opportunity to become the student again and refresh their memories of what it is to be on the other side of the lectern. Perhaps the most important was the opportunity to work with peers in close contact without the interruptions of normal life. Two weeks seemed barely long enough to present all the information and being to gain the experience needed to become proficient with electroforming, yet it was more that a beginning, and hopefully infected those that attended incurably.

We feel it was a beneficial experience for everyone involved in the workshops. Kurt Matzdorf expressed it best for many of us. "It is the best way I can think of to spend government. . .helping to disseminate information fully to students through their teachers." The benefits were great for those that attended the workshops and those that presented it, Stanley Lechtzin and his two assistants, Daniella Kerner and Douglas Ostrander. We are all indebted to those that made it possible — the National Endowment for the ARts and Temple Unviersity, Tyler School of Art.

Most of all, we feel we were successful in presenting a free and open dialogue on electroforming, bringing it out of the laboratories of a few specialists, and giving the opportunity to learn about it to as many people as will listen.

positions

Ceramic Instructor — full time position with possibility of some summer teaching. Prefer ceramic sculpture orientation, M.F.A. with teaching experience on the college level. Position effective August 23, 1977, deadline for complete resume and slides of work, with several references, Dec. 1, 1976. Send material to James Broderick, Chairman, Dept. of Art, Texas Tech University, P.O. Box 4720, Lubbock, Texas, 79409.

Crafts Chairperson — deadline Feb. 1, 1977, beginning July 1977. Salary and rank open. Write Ben Gunter, Chairman, Crafts Search Committee, School of Art, Virginia Commonwealth University, 901 W. Franklin St., Richmond, Va., 23284.

Silversmithing Instructor — part-time. Contact Samuel Beizer, Chairman, Jewelry Design Dept., Fashion Institute of Technology, 227 W. 27th St., New York. N.Y., 10001.

information

If you would like to join SNAG as a student member, simply send a check for $10 to SNAG, 591 Washington St. Wellesley, Mass., 02181 (include the name of your school and expected date of graduation). If you would like to join SNAG as an associate member, simple send a check for $25 to SNAG at the address above. If you would like to join SNAG as a pro member, you must send 20 slides of your work in a plastic file folio along with your professional resume. Send everything to Jim Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113. Next due date is Feb. 1, 1977. Pro membership is juried and dues range from $50-$100, depending upon yearly salary.

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Brookfield Craft Center — craft school in Brookfield, Conn., summer sessions. Located on Rt. 25, just east of its junction with Rt. 7, midway between Danbury and New Milford. A tri-semester school of crafts was founded in 1954, and granted tax-exempt status as a non-profit educational organization in 1957. The school occupies three buildings on the banks of the Still River - a restored grist mill, built about 1780, a weaving studio, and a large barn. The mill, now a Connecticut historical landmark, contains metalsmithing and enameling shops, large light river level studios for classes, lectures and films and a street level exhibition gallery and library. The weaving studio houses looms of all kinds. The barn contains the wood-working shop and the pottery with a large gas kiln. Beginners and advanced students are welcomed — all that is required is an interest in crafts. The school's primary concerns are the aesthetics of handcrafts and exploration, with concentration on technique and design. Instructors are artists/craftsmen. Applications are accepted in order of receipt. The minimum age for students is 16, unless

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the class is designated for younger students. The cost of materials such as clay, enamels, yarn, etc., are extra, with lab fees to cover items such as chemicals and electricity. For application and information on class scheduled, write to Brookfield Craft Center, P. O. Box 122, Brookfield, Conn., 06804, 203/775-4526.

films & slides

1. **Slidesets.** P59-Enameling, basic methods of firing enamel onto metal, with technical processes, tools, and materials. Examples from young people, antique jewelry, contemporary lapel badges. $18.95. Write to Sschloaly Audio-Visuals, Inc., 5 Beekman St., New York, N.Y., 10038.
2. **Films.** Introduction to Ocycetylene Welding, 54 frames, color, sound. A resume of the development and scope of the ocyacetylene flame, beginning with experiments by the French chemist Le Chatelier in 1895. Also includes fusion welding, flame cutting, flame gouging, flame deseaming, profile cutting, as well as brazing and heating operations. $26.00.
   Oxyacetylene Fusion Welding, 55 frames, color, sound. Primarily concerned with teaching the student to run a good bead. Continuation of Instruction to Oxycetylene Welding. $26.00.
   Oxyacetylene Cutting Techniques, 50 frames, color, sound. Includes flame gouging, flame deseaming, and other pertinent processes are also discussed. $26.00.
   Brazing and Soldering, 80 frames, color, sound. Presents basic technique necessary for bronze surfacing, braze welding, brazing, and silver soldering which should be correctly identified as silver brazing. $26.00.
   Other titles available: Metallurgy-Oxycetylene; Introduction to Electric Welding; Electric Arc Welding; Electric Arc Welding and Cutting; Metallurgy-Electric Arc; Mig Welding; Restance Welding, Assembly; Tig Welding; Basic Metallurgy Parts I & II. These and the above are available from Cassettes Unlimited, Industrial Arts Training Programs, Roanoke, Texas, 76262.
3. The film *Three American Goldsmiths* which was shown at the Cleveland SNAG meeting, is now available for rental or purchase. This 29-minute, 16mm color film features the works, philosophies, and contributions of Mary Ann Scherr, William Neumann, and Heikki Seppa. The rental number is 7F0806 and the fee is $11.75; purchase price is $390.00. Write to University of Minnesota, Audio Visual Library Service, 3300 University Ave., S.E., Minneapolis, Minn., 55414.

SNAG AUDIO VISUAL LIBRARY

1. Slide kits are available on the following people: Glenda Arentzen, Joel Bagnal, Arlene Fisch, Tom Markusen, George McLean, Jim Meyer, Mary Ann Scherr, Heikki Seppa, Olaf Skoogfors, Kurt Matzdorf, Bob Ebendorf, Mary Lee Hu, Mark Baldridge, Albert Paley, Toni Snyder, Bev DeJong, J. Fred Woell, Gerry Evans, Jim Malenda, Helen Shirk, Claudia Kuehnl, Jay Adams, Robert Fisher, David Pimental, Drewry Hanes, David Keens, Val Link. Rental period is two weeks. There is no rental fee for pro members (except return postage). Rental fee for associate and student members varies from $1-$2 per carousel (depending upon the number fo slides—carousels contain 20-60 slides) plus return postage. Write C. James Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113. Please give a few weeks advance notice and make checks payable to the Society of North American Goldsmiths.
2. David Darby, JUED-TV, 101 Music Hall, University of Utah, Salt Lake City, Utah, 84112, has produced a film on Al Paley's work and attitudes. Interested SNAG members and/or schools wishing to obtain a review print should write him subject to a rental fee of $35, applicable toward sale price of $300, but not refundable. Film is 16mm, color, with optical sound. Time is 28½ minutes.
3. Marietta, P. O. Box 5837, Orlando, Fla., 32805, has an electroforming film, free.

workshops

1. Jamie Bennett is available for workshops in Enameling with fabricated objects, approximately 1-3 days, with slide presentations. Write 1995 Central, Memphis, Tenn., 38112.

conferences

1. Winston-Salem, N.C.—The ACC National Conference will be held from June 6-12, 1977.

QUESTIONS AND ANSWERS ABOUT IVORY

from "The American Jeweler" compliments of Beetler

Q. No. 2413—How can I distinguished genuine ivory from the imitation? T.D.

Answer: To distinguish true ivory from the so-called vegetable, it is recommended by the *Apoteker Zeitung* to treat a sample for 12 to 15 minutes with concentrated sulphuric acid. Under these conditions, true ivory retains its white appearance, while vegetable ivory assumes a rose color, which may be removed by washing with water.

Q. No. 2618—How can I restore the white or worn ivory chains? B.I.

Answer: When the ivory articles are too small to polish with pumice and water or putty powder, they can be bleached by placing for 10 hours in benzine, then washing in soft water, to which is added a little nitric acid. Place the ivory, without drying, under a glass bell or dish, and expose to the sun for several days. Moisten the pieces a few times during the exposure, as this will facilitate the bleaching process.

Q. No. 2331—We want to do some etching on an ivory-back brush and comb set. Can you give us a formula for doing this? E & I.

Answer: The following formula for etching ivory was given recently in the *Scientific American*: Cover the surface with thin resin varnish and transfer the design on this. Trace it out thoroughly with a sharp needle. Proceed by building a wax wall around the surface to be etched, and pour on one part sulphuric acid and five to six parts water, which works very rapidly. The lines are thereby turned a deep dark. If brown lines are preferred, dissolve one part of lunar caustic (nitrate of silver) in five parts of water; etch for a short time and then expose the ivory for several hours to the light, until the lines have turned brown.

Hints on Lacquer

When the lacquered articles assume iridescent colors or the colors of the rainbow it indicates that the lacquer used was too thin; if the lacquer is too thick it will show a drip when dried. A little experience in the application will soon enable the operator to readily determine the required thickness and obtain a hard, durable, elastic and transparent film, which will positively prevent discoloration or change of appearance of plated objects, and render the lasting and wearing quality of the plating of greater durability.

If lacquered articles show a white or sort of milky appearance it indicates that the lacquer became contaminated with water or grease. The lacquer when not in use should be kept well covered and free from dust. As it has a tendency to rapidly dry up and readily evaporate, it is advisable to keep it in a cool place and stoppered up.

Should an article, however, turn out imperfectly lacquered, it may be plunged into hot potash and the lacquer removed in a short time, washed in clean water and dried and presently relacquered. Should the lacquer be imperfect in part it may be run over carefully once more and thus doctored up without incurring the trouble of relacquering.

TYLER EVENTS

by Daniella Kerner

Tony Lent, a prominent jeweler in the Philadelphia area, gave a two-day workshop in stone-setting techniques in Oct. Tyler received a donation from local industry for a Bridgeport Vertical Milling machine. Stanley Lechtzin received a research grant-in-aid from Temple University to research chemical milling and deep etching. A spray etching machine was purchased and research into the process is currently underway. I am still conducting research into vapor deposition of metal on plastic and related materials. Hale Anderson is working with Stanley on flexible mold techniques for casting complex forms in acrylic, a research project that is being funded by a grant from N.E.A.

Many interviews of goldsmiths and teachers in the field were conducted this semester by the graduate students for presentation to the graduate seminar group in slide and tape form. Bernie Sweeney interviewed John Marshall; Hale Anderson interviewed Heikki Seppa; Peter Harrsen interviewed Hans Christian; Doug Ostrander interviewed Jack Prip; Karin Goodliver interviewed Glenda Arentzen and Gayle Saunders.

Richard Mawdsley, Ed Niemi, and the metal students at Illinois State University at Normal, Ill., have been interviewed to show their work at Tyler from Feb. 19-March 13, 1977.

SPEECH BY MAX FROHLICH

(of Switzerland)
delivered at Haystack, Sept. '76
Production Crafts Seminar
(edited)

Recently, I received three important impressions while traveling in the States. These impressions are significant given the situation in this country.

First: Looking through the list of participants of the Toronto and Oaxtepic, Mexico WCC Conferences, I was surprised to find people from the States noting fiber, clay, wood and metal as their occupation. Allround genius people, it seems.

Second: A metalworker-teacher said to me, "I can't imagine myself working for another person. Every man is creative and has to enjoy and work within his creativity". As I understand it, he meant creating and executing self-invented objects, when he said "creativity".

Third: When I met one of your most famous goldsmiths, she complained that she was unable to execute all the ideas that she desired. When I asked "why don't you take on an apprentice to help execute these objects?", her reply was that she feared that there were no competent apprentices. This reply was especially interesting since she was also a teacher.

What is a craft? For Europe, it is a full-time occupation, which enables men to execute a piece of his trade (or 6, 12, or 144 pieces of one specific object, exactly the same) perfectly crafted with a minimum of tools, materials and time. You may call this a skill, but is used to be considered an "art" and they were proud of it.

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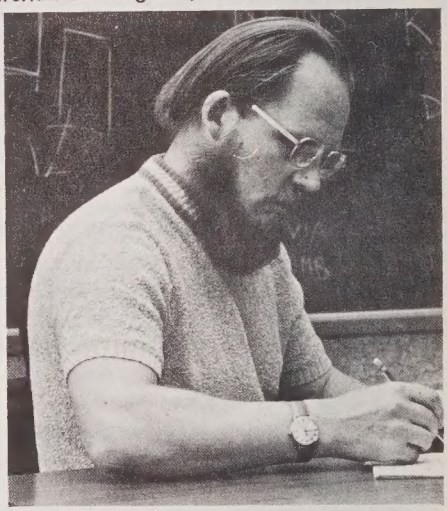
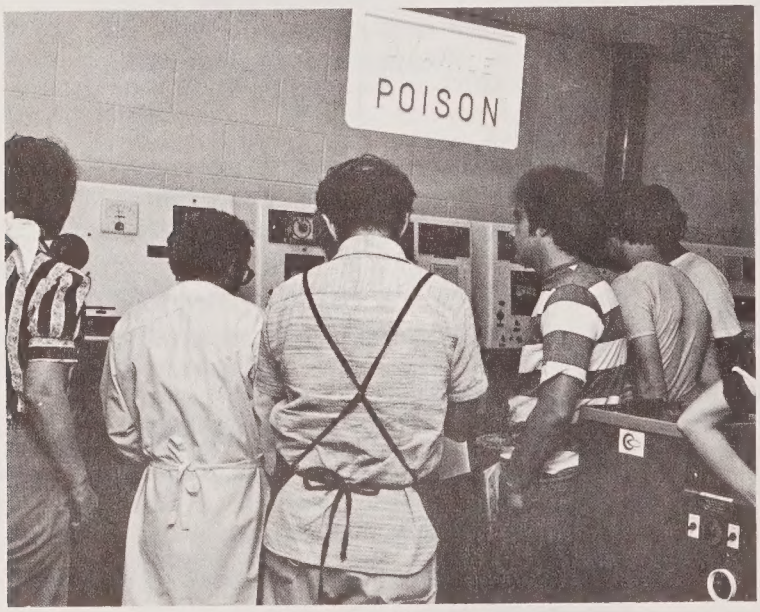
(L-R) Harper & Shirk working on models

Marshall carving acrylic mold



Seppa



(L-R) Sawkulick, Lechtzin, Matzdorf, Baldridge, Meyer, Markusen discussing bath procedures

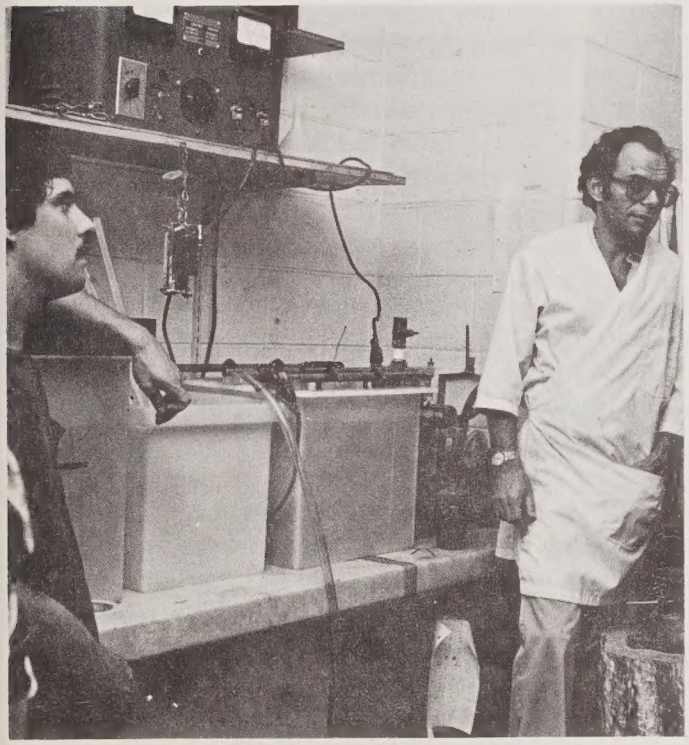
Scherr working on matrix

(L-R) Seppa, Posinak, Moty, Woell, Meyer, Lechtzin daily electro-forming seminars

Fisch working on polystyrene model

(L-R top) Markusen, Matzdorf, Baldridge, Helzer
(L-R bottom) Meyer, Woell at seminar

Lechtzin & Sedman lecture seminar



(L-R) Ostrander & Lechtzin discussing graduate students electroforming copper bath

(L-R) Seppa, Rubin, Ostrander, Goodlive, Matzdorf, Woell celebrating and relaxing workshop conclusion

Does craftsmanship imply man as sort of a machine? Perhaps, under certain circumstances, but not as a philosophy. A perfect technique is in itself not negative. Learning how to economize time and material with a minimum of equipment, should be considered positive. By the way, the craftsmanship in the States is very good since it takes ordinary daily used items and turns them into beautiful objects outstanding in their simplicity, instead of exploiting men.

Concerning the lack of craftsmen in the various craft fields. Historically, the craftsman's knowledge was transmitted from one generation to another by the apprentice system. This transmission was regulated in all cultures, especially in my country. Apparently, there are no regulations in the States; therefore, the knowledge and skill of a craft here in the States is more or less a casual event, depending on personal disposition. If one desires to change the field of craft to another, it is easy. To receive training in a field, you simply go to school (even a university) for a special time, take certain courses, and become reasonably proficient.

Speaking about the classic crafts – working with earth, wood, fiber and metal, we have to presume that we had high quality products around five to ten thousand years ago. That means that our ancestors needed a similar amount of time to develop such quality. Do we seriously believe that we can become a genius in an area after simply spending one course, two courses, or five courses in an area?

Concerning schools, since I was schooled and later taught, I know their advantages and disadvantages. One advantage of a school is that you can be introduced to a trade systematically, going from step to step technically. One important factor is that you are able to develop most of the possibilities of working with one media in three or four years full-time. But a school environment is not a realistic situation. What is happening outside of schools is the important factor, and this cannot be experienced while in school. Practical experience, working in the trade, is important.

The apprentice situation has the advantage of confronting a craftsman with the reality of making a living from his hands. However, the disadvantage of the apprenticeship is that one may become one-sided and limited to the specialties of the firm. To help avoid this we have regulations and rules for the different trades, controlled by the state. Rarely is an apprentice allowed to work on the design aspects.

While a limited view may be possible in an apprentice situation, it is also possible in a school. This depends on the teacher's broad or narrow knowledge and technical skill.

At the beginning I stated that there were three things that especially struck me: people pretending to know how to work practically in all classic crafts; the idea that only "creative work" is worthy of man; and the belief that it is nearly impossible to find truly executing craftsmen. Analyzing the first two statements and comparing them with the old-fashioned image of crafts, I have tried to show the result of my third point.

Frankly, I acknowledge to be frightened by the behavior of a number of artists/craftsmen's values relating to crafts. Their aim is art not craft. I have nothing against art, but in fact, personally, rarely can I recognize their art as art. I renounce to define what is art. Why do they not wish to be craftsmen? I prefer to be a good craftsman than a mediocre artist. However, to become a good craftsman, a lot of work and self-restraint is necessary and that is not just fun. I am frightened by the number of schools (and this is beginning in Europe also) that are "producing" artists, not craftsmen. Up to now, these so called "artists" have been digested by their own producers, the schools. They became teachers, teaching "craft". However, apparently now, the market is saturated. Since these young folks are supposed to become artists, they are not able – really able – to work as craftsmen. They become victims of a sort of odious vanity and stupendous ignorance.

There is another fact. I know of university teachers that are fully trained and expert in the techniques in their field and they have over 100 students a week. This is absolute nonsense. They cannot possibly disseminate their knowledge and time to this many students. Any serious transmission of their capabilities to seriously interested students cannot occur. When I asked what is the objective of the 100 students, the reply was that the majority of them would become art teachers. Here lies the link to my astonishing observation concerning people who are capable of doing everything.

Once again, back to my remark about creativity, relating to one person working for another.

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When I was a student (and even today), our attitude was to go and work in workshops as ordinary workmen. As workmen, we knew that we could learn new things, techniques, proceedings, etc., no matter where we worked. This acquired knowledge would help us later in our own work. At "art" school, we learned design and hoped that we could make some use of it at the place where we worked. We also knew that our chances of becoming a teacher in our craft were about 1:1000.

When I was first a student at Kunstgewerbeschule Zurich, we learned many techniques. After half a year hunting for a job, I went to Lucerne in a firm specializing in church work. At first I had to go through extremely hard technical training as I was introduced to their way — and speed — of working. Cellini describes that, in Paris, some young workmen who were working with him died by overworking. It wasn't quite so bad — I'm still alive!

In Zurich, I worked as a silversmith in a workshop with a father and son, to introduce holloware. In their jewelry production the father-master made sketches of what he thought would be of interest to his clients and I executed the pieces. . .I think the point is to sense the problem and then stick to it. It is a wonderful talent and when combined with creativity, it can fertilize cooperation, participation, and realization of projects in an outstanding and completely satisfactory manner for all. Again, if you are taught in schools that the main idea is that you are an artist, then I think it will be difficult to become an employee or even to cooperate on an equal level.

To an artist, the idea of becoming an artist is nearly impossible because of the production image. However, I have tried to show that the function of an employee (as in my case) can be important and interesting. A workman has to solve a problem first in creating someone else's idea into concrete form, and second to fill the vacuum between the initial sketch and the final object with its explicit function. To solve a problem is a creative action which is no different than in mathematics, household, education, or any kind of art or craft.

One example of this situation is: about two years ago, a famous surgeon informed me about a problem he had tried to solve. He had to remove the trachea of a man's (a judge) throat and, therefore, his voice. Would it be possible to give him back his voice? He had an idea and made the first test with plastic with fairly good results. Next, the problem was to find a solution of a removable system of silver tubes that the judge himself could handle. After one negative attempt, we managed a very satisfactory piece. It was not a piece of art, but the solution was an important problem, step by step — each one an invention. That's creative work — and it needed a craftsman to accomplish it.

new members

We would like to welcome the following new members into SNAG:

PRO-MEMBERS:

Claudia Kuehnl, Jay Adams

ASSOCIATE MEMBERS:

The Silver Tree, Box 3, Blowing Rock, N.C., 28605; Judith Angus, 1122 Merritt Ave., Oshkosh, Wisc., 54901; Sheena Thomas, 1412 Chautauqua Pkwy., Des Moines, Iowa, 50314; Dena Todd, 7602 Fairdale, Houston, Texas, 77042; The Gold & Silversmiths of Vail, P.O. Box 385, Vail, Colo., 81657; Blanche Vanis, 3380 Milverton Rd., Cleveland, Ohio, 44120.

snag news

The Boston office of SNAG has moved to 591 Washington St., Wellesley, Mass., 02181 (617/235-8266), so address all SNAG correspondence to that office, including change of address.

SNAG Conference — Seattle, Wash., will be the next major SNAG conference on June 23-25, 1977. Write John Marshall, Art Dept., University of Washington, Seattle, Wash., 98109, for further details.

opportunities

1. Artisan's Gallery, 687 Madison Ave., N.Y., N.Y., 10021. Museum quality, one-of-a-kind, highly unusual wearable pieces in any medium; retail $5 to $2000; consignment only; monthly exhibits; submit photos to Julie Schaffer.
2. Artisan Shop, 1515 Sheridan Rd., Wilmette, Ill., 60091. Glass, ceramics, stoneware, wood, woven wall hangings, batik, soft objects, quilts, jewelry, unique toys; retail $5 to $1000; purchase (50%), consignment (40%); highly skilled professional work only; submit photos to Lila Goddard.
3. Kruger Gallery, 842 Madison Ave., N.Y., N.Y., 10021. Fine jewelry and fine objects d'art; retail price open; consignment only, artist sets price, gallery mark-up; bimonthly exhibits; submit photos to Laura Kruger.
4. United States-Britain to exchange craftspeople for four-week workshop lecture tours in 1977. All U.S. crafts-

(continued on next page)

people who wish to be considered have been asked to submit ten slides, a resume, and two letters of recommendation. Deadline for application is Feb. 15. Contact Dorothy Hafner, International Dept., American Crafts Council, 44 W. 53rd St., N.Y., N.Y., 10019.

5. Saks Fifth Avenue — Craftspeople who wish to be considered for participation in the future exhibits at Saks Fifth Avenue in New York, are invited to submit slides and resumes to Ms. Gottlieb or Ms. Berger at Carlyle Gallery, 427 Ridgeway, White Plains, N.Y., 10605.

publications

The American Crafts Council, a national non-profit organization which publishes CRAFTS HORIZONS, invites students of arts, crafts, and design to enter subscriptions now for $13.50—a 25% discount, not available to any other groups or individuals. Crafts Horizons is published bi-monthly, and covers fields in ceramics, weaving, metalwork, woodwork, jewelry, enamels, etc. One year subscription otherwise—$18.00. For further information, write Crafts Horizons, c/o American Crafts Council, 44 W. 53rd St., N.Y., N.Y., 10019.

The Bead Journal, a quarterly publication of ancient, ethnic, and contemporary jewelry. Magazine for the jeweler interested in the use of and creation of beads for jewelry work. Lists suppliers and opportunities for the purchase and selling of beads and beadwork. The Bead Journal also has some outstanding articles on various attitudes on jewelry in general. Upcoming articles include Tuareg jewelry and an international survey of jewelry magazines, etc. Subscriptions are avallable for $12 yearly for the U.S., Canada and Mexico, and $14 for other countries. Write to The Bead Journal, P.O. Box 24C47, Los Angeles, Calif., 90024, U.S.A.

Canada Crafts, a high quality bi-monthly magazine printed by G.P. Page Publications Limited, 333 King Street W., Toronto, Ontario M5V 1J5. $10 annually in Canada; address subscription to Crafts Canada, Circulation Dept. This magazine lists many exhibits, books, workshops, connections, etc. It contains many articles and interviews with crafts people containing many color and black and white photographs, and is reasonably metal-oriented.

The Washington International Arts Letter, a letter service and digest concerning 20th century patronage, support programs, and developments in the arts and government, humanities and education, and books and publications. Covers the practical aspects of grants and other forms of assistance to the arts and cites names and addresses of those who are doing things. Special subscription rate of $16. For more information or subscription, write to Washington International Arts Letter, 1321 - 4th St., S.E., Washington, D.C., 20024.

A Catalog of the Lillian Thomas Pratt Collection of Russian Imperial Jewels, by Parker Lesley. 160 pp., 249 color illustrations, represents 318 objects of Peter Carl Faberge (the entire collection of Faberge's work at Virginia Museum which is the largest collection in America). Send $17.50 (plus postage and handling fee of 50 cents, $1.50 outside the U.S.) to Virginia Museum, P.O. Box 7260, Richmond, Va., 23221. (Va. residents add 4% sales tax.)

exhibits

Birmingham, Ala.—Nov. 27-Jan. 2, 1977. "Treasures of London, 500 Years of British Silver" at the Birmingham Museum of Art.

Duluth, Minn.—April 3-May 8, 1977. Lake Superior International Craft Show, at Tweed Museum of Art. Jury, cash prizes; slides due Jan. 11, 1977. For information write to: Crafts Exhibit Director, Tweed Museum of the Arts, 2400 Oakland Ave., Duluth, Minn., 55812.

Las Vegas, Nev.—April 3-19, 1977. National Art Round-Up at the Las Vegas Art Museum. Open to all artists in the U.S. Media: ceramics, jewelry, textiles, sculpture, graphics, painting, and photography. Cash and purchase awards. Entry fee $8. Deadline for entry Jan. 20, 1977. Write to Las Vegas Art Museum, 3333 W. Washington, Las Vegas, Nev., 89107.

Lubbock, Texas—March 6-April 10, 1977. "Profile of U.S. Jewelry", a competitive exhibition of jewelry and related projects, cash and purchase awards. Entry fee $10 for 3 entries. Deadline Jan. 17, 1977. Write to Dept. of Art, Box 4720, Texas Tech University, Lubbock, Texas, 79409.

Layton, N.J.—July 23-24, 1977. 8th Annual Peters Valley Crafts Fair. Open to all crafts. Application fee $5. Jury by slides (5). For application forms, etc., write Patricia St. John, Fair Co-Chairperson, Peters Valley Craftsmen, Layton, N.J., 07851. Deadline March 15, 1977.

San Francisco, Calif.—Aug. 11-14, 1977. Juried show open to craftspeople in Alaska, Ariz., Calif., Hawaii, Idaho, Missouri, Nev., N.M., Oreg., Utah, Wash., Wyoming. Submit five slides of current work, sponsored by the Southwest Region of the ACC in cooperation with the Golden Gate National Recreation Area. Deadline March 15. Contact Marcia Chamberlain, Director, ACC PSC Fair, P.O. Box 31298, San Francisco, Ca., 94131.

Rhinebeck, N.Y.—June 20-26, 1977. 12th Annual Northeast Craft Fair of the ACC. Juried show open to professional craftspersons who are full-time residents of Maine, N.H., Mass., Vermont, R.I., Conn., N.Y., N.J., Pa., Md., Del. and D.C. Submit five color slides of current work. Deadline Feb. 15. Application available from Carol Sedestrom, Northeast Craft Fair, Ltd., 153 Main St., New Platz, N.Y., 12561.

New York, N.Y.—March 21-23, 1977. The First American Congress on Crafts will be held at the New School for Social Research in New York City in conjunction with the annual Coliseum show of the New York State Craftsmen, Inc. Details available through Harry Dennis, Executive Director, N.Y. State Craftsmen, Inc., 27 W. 53rd St., N.Y., N.Y., 10019.

metal news

1. ANNE TAUSSIG, Washington University, St. Louis, Mo.

In my first letter to SNAG as Washington University's student representative, I would like to discuss Heikki Seppa's approach to hollow forming and the "shell structure" and its effect in changing students' attitudes toward form analysis. A concern to explore forms beyond the traditional bowl, box, and cylinder has developed into a program that celebrates the properties of sheet metal — its platicity, the spontaneity with which it can be worked and, above all, the unlimited forms it can assume through multiple piecing or "multiple shells". The lightness and strength of shell structures overcome the problem of weight that has restricted design of jewelry and utensils that are cast and forged. Whatever forms you can conceive, you can realize in sheet metal and do so without the worries of weight, wearibility or expense.

I look forward to discussing these ideas and others in future letters to GOLDDUST in more detail.

2. JEANNE KEEFER, San Diego State University, San Diego, Calif.

Gary Griffin of R.I.T. School for American Craftsmen will be giving a workshop at San Deigo State University on December 14, 1976.

Australian jeweler Norman Creighton of Melbourne State College, on an extended U.S. tour, gave an exciting slide lecture here in October.

Graduate student Jane Groover recently completed a two-week diamond setting course at the Gemological Institute of America in Los Angeles.

2. SUSAN HUNT & KRIS McCUSKER, Indiana University, Bloomington, Ind.

A graduate student at Indiana is principally dedicated to extensive working of metal to produce a large body of jewelry and holloware forms. In addition to creative work and technical exercises, however, the MEF program includes research in the history of metalwork, primarily visual observation, sometimes culminating in a short written paper. Currently, graduate students are involved in a historical investigation of the Art Nouveau period. This choice concided with an excellent Art Nouveau exhibition at the Chicago Art Institute. We hope to acquire a broad overview of the stylistic characteristics of the work of this period; special emphasis is placed on our examination of the metalwork. It is important for craftspeople to have a sense of aesthetic and technical evolution in their field. Art Nouveau is a particularly valid study at a period when surface decoration is undergoing revival. A critical and extensive study of this period grants students a better understanding of how surface decoration can ably be intergrated with total form. The artist must be aware of genuine responses to his or her own milieu; without this consciousness it is difficult to avoid pointless and illogical displays of technical expertise which overwhelm a piece and leave it deficient aesthetically.

Analysis of style coincides with study of major technical achievements. In the past, historical studies of the Iranian metal objects was joined with a technical study of respousse. Next semester's research of Etruscan art objects is scheduled to occur simultaneously with exercises in granulation methods.

A comprehension of modern, personal aesthetics is enhanced by an understanding of the progression of style and the usage and interpretation of metal objects in different cultures. This type of study enriches a general understanding of art history which becomes another resource for the artist-craftsperson. The result is stronger, more energetic and innovative, and aesthetically sound art works.

members' activities

Lois Betteridge and her work is featured in Canada Crafts, Dec. 75/Jan. 76 issue.

Eleanor Cottrell participated in the Massilon Museum Artists and Craftsmen Invitational in October.

Robert Ebendorf gave a slide-illustrated lecture at the Renwick Gallery in Washington, D.C., entitled "A Personal Overview of Gold and Silversmithing".

Arline Fisch, Lynda Watson, Eleanor Moty and Marcia Lewis have works in the "Body Ornaments" exhibition at the MONO Galleries in Chicago until Jan. 8, 1977.

Arline Fisch recently juried the Richmond Museum of Art Crafts Exhibit for the ailing Jack Prip, in Richmond, Calif.

Gary Griffin will be giving a workshop at San Diego University (San Diego, Calif.) in metals on Dec. 14, 1976.

William Harper and Robert Ebendorf are the judges this year for the University of Arizona's "Copper, Brass and Bronze Competition" in Feb. of 1977.

Orland Lardon was just recently elected as the president to the Canadian Crafts Council. In addition, Orland is teaching at the Nova Scotia College of Art and Design in

(continued on next page)

Halifax.

Marcia Lewis has exhibited in the California Crafts Competition in Monterey, Calif. and the Richmond Museum of Art Crafts in Richmond, Calif. recently. She has recently given a die-forming workshop and lecture at DeAnza College in Cupertine, Calif. this past October.

Harold O'Connor has been one of the jurors for the annual craft competition of The British Columbia Craftsmen's Assn. in Vancouver, B.C. He has exhibited in the Colorado-Artist-Craftsman craft show at Boulder Center in Colorado and participated by invitation in the Invitational Jewelry Exhibition at the University of Missouri, Columbia, Mo. In addition, he has conducted a workshop for British Columbia Craftsmen in Coquitlan, B.C. and exhibited in the Centennial Museum "Made by Hand" exhibition in Vancouver, B.C. Harold will be participating in the national invitational crafts show entitled "The Contemporary American Craftsman", sponsored by the Cheney Cowles Memorial Museum in Spokane, Wash. in November.

Mary Ann Scherr has exhibited at the Museum of Contemporary Crafts, Chicago, "American Crafts 1976"; University of Miami, Miami, Fla., "10 Artists"; 41st International Eucheristic Congress Exhibition of Litergical Arts Invitational in Philadelphia, Pa. Mary Ann also has conducted workshops at the Florida International University, Miami, Fla. in Oct., and an ACC sponsored workshop at the University of Miami, Coral Gables, Fla. in Nov. 1976. Conferences she has participated in are: World Crafts Conference, Mexico, June 1976; Seminar Invitational "Production Crafts in America"; Economic Development Administration Grant, Haystack School of Crafts, and Electroforming Workshop, N.E.A., Tyler School of Arts Grant. She has presently juried the Marietta College Craft National with two other jurors.

Heikki Seppa will have a two-man show in Jan. 1977, of prints and metals at the Burnaby Art Gallery in Vancouver, B.C., Canada. Heikki has held a workshop on "Shell Structures" at the S.U.N.Y. in New Platz, N.Y. Heikki is publishing a book on the basics of shell structures and general sheet working methods. 150 pp., "Form Emphasis for Metalsmiths". For information, write Heikki Seppa, Art Dept., Washington University, St. Louis, Mo.

Jo-An Smith is participating in "Arizona National Competition of Crafts" at Scottsdale Center for the Arts, through Dec. 11. Also, her article "Bicentennial Jewelry" appeared in the second issue of *Crafts Spirit 76.*

aesthetic question

Can you tell what school a student attended by simply viewing their work? (Or, how influential is an instructor on each student's style?)

Members (and non-members) are invited to respond to the above question as well as suggest future questions. Responses shall be published in subsequent issues.

Response for former question "What makes one craftsman better than another?"

In thinking over the above question, I do not care to respond in stating what makes one person better than another one. Instead, I would like to put forward some thoughts concerning what I think goes into the making of a good craftsman-artist in general.

First is the innate ability which a person needs to be at ease in doing metalwork. He will need patience and the power to concentrate on minute parts.

The ability to see and to interpret what is seen into a finished object will be needed in the development of an artist-craftsman. If designs are contrived or follow a trend this will be easily noticed by observers and will not be of much help in the development of the individual. If the craftsman's designs have been refined then this will be able to be traced and followed through the years.

A good craftsman will need the ability to perservere and a strong belief in himself and his work. There are countless people around who have talent, or we might say, are very clever, but many do not have the ability to persevere when the going gets rough. This has been the case with many students which I have come in contact with in my teaching experience. Many were clever during their school years, but when it came to continuing on after the sheltered life was left, somehow they didn't have the perseverance to continue on.

Self discipline will be extremely important to the growth of a craftsman. The art field requires much more of this than any other field as there is no one who tells us when to get up in the morning, when to work or when to stop. Self motivation will also be needed by the craftsman to always be on the lookout for new things which will help him better his work and the seeking of ways to improve his efficiency.

In the years that pass, experience will be a prime factor in determining whether the craftsman becomes good or not. The more experiences that one has adds to his own resource bank producing a much larger pool to draw upon which specific problems are met. If a craftsman has done only a few things in his life he will have more difficulty dealing with problems than the craftsman who has had many varied experiences.

A good craftsman should be able to set goals for himself and to only compete with himself. However, if the craftsman falls into the pitfall of always trying to beat out the next person he will become frustrated and ill at ease.

In short, when all the theorizing is through the real essence which determines what makes a good artist-craftsman is WORK! (H. O'Connor)

Response to a response to a former aesthetic question:

Bravo Mr. Harry O'Connor for your sincere response to the aesthetic question in the Aug. 15 issue. It is reassuring to know I have not become "successful" because of my talent! (Dennis deJonghe, Rochester, N.Y.)

HELPFUL HINTS

1. To restore brightness to diamonds: apply a solution of boric acid and methyl alcohol to stone, heat stinem let air dry, rinse in water. [O'Connor]
2. In soldering a very small object (upright) at various angles, I have found cuttlebone excellent for holding them in place. Painting cuttlebone with a water glass prevents burning/charing for several times. [Bettler]

letters

Dear Bob (and Board of Directors):

You know how much I have gained from being a SNAG member, even for such a short time. The newsletter alone would make it worthwhile, but the professional and personal exchanges I had at the conference were so amazing and beneficial on so many levels that I am now a most dedicated SNAG member.

With this in mind, I tried to think of some way I could give back to SNAG some of what I have received, in a way unique to me. With my accesses and interests in this direction, I came up with the idea of a public relations media production that would make its debut at the next conference and also serve as part of the program there. As you and John Marshall have approved this venture, I will attempt a general description of what I hope to achieve.

By visually documenting the activities of SNAG and its individual members, I plan to convey what SNAG is all about — collectively and individually. While the focus will be on professional involvements — I would like to include some personal views of the people involved. That is, people teaching, in their studios, with their families, etc. All this will require input from the members in the form of slides and photos of their activities. So, while the money and time spent will be mine, I wish for as much support as possible from the members with ideas and visual material.

I have already started the lengthy process of acquiring information. These are some of the events documented or scheduled to be: Electroforming Workshop, Tyler School of Art, Haystack Production Workshop, Haystack at Arcosanti, Iron Workshop Conference, S. Illinois.

I welcome your thoughts and slides.

Sandra Parmer Zilker
1536 Hawthorne, No. 4, Houston, Texas, 77006

Dear Editor:

Your reprint of the New York Times article about "Some Gems in Tut Tomb are Glass" really did interest me. I imagine most of today's jewelers with backgrounds in art history already realize that glass always has played an important part in body ornament. In several other cultures and other value systems, glass in jewelry has enjoyed approval on its own merit. In some cases, making glass (simulating a stone or not) could represent far greater achievement in beauty and/or value than using a stone for inlay, beads or amulets.

Readily available literature on ancient glass leads one to realize that simulating colors and patterns of natural stones has always been a part of glassmaking. A less well known, but richly informative, publication is the JOURNAL OF GLASS STUDIES, a yearly colume published by the Corning Museum of Glass of Corning, N.Y. Each issue includes a very extensive bibliography of glass material published worldwide.

Peace.

Jane Booth

Dear SNAG Members:

The School of Art at Bowling Green State University, Bowling Green, Ohio, will sponsor a major invitational exhibition, "Blacksmiths: Contemporary Decorative Ironwork", featuring approximately 70 works by Bruce Clark, Millard Holbrock, Michael Riegel, Joel Schwartz, Robert Griffith, Joe Clift, Jim Wallace, Daryl Meier, Don Duncan, Richard Palmer, Harlan Butt and David LaPlantz.

Work in the exhibition will range in design, style and scale from delicate jewelry forms and traditionally designed utilitarian items to large contemporary weather vanes and architectural screens. Of course, the invited artists will exhibit a myriad of techniques and approaches in their use of traditional tools and equipment.

All SNAG members are cordially invited to attend the opening reception from 7-10 p.m. the evening of February 5 at the Fine Arts Gallery in the School of Art. The exhibit will run through February 25. Gallery hours are 8-5 Monday through Friday, and 2-5 Saturday and Sunday. Bowling Green is located 23 miles south of Toledo on Interstate 75.

An extensive catalog, covering each artist and including black and white photos of approximately one-third of the exhibition, is available for $3.25. Checks should be made payable to Exhibition Program, and sent to Chuck Evans, Gallery Director, School of Art, BGSU, Bowling Green, Ohio, 43403.

We look forward to meeting many of you and hope you have the opportunity to see this fine exhibition.

Chuck Evans

books

080168. *Swedish Silver* by Eric Andern Andren. Silver from the middle ages to the early periods of modern. $1.

097397. *Modern Silver* by Grahm Hughes. Evolution of silver design from the 19th century to the present. Includes the history about leading firms, metal sources, manufacture and sales methods. $4.98.

186977. *Arms and Armor Annual, Vol. I* by R. Held. Over 680m photographs. $1.98.

139634. *Gold: King of Metals,* by A. A. Paradis. Study of man's most valuable metal with theories of its discovery, uses, today's gold market, etc. Ages 6-10. $1.49.

206358. *The Collector's Dictionary of the Silver and Gold of Great Britain and North America* by M. Clayton. 786 photos. Fabulously photographed volume capturing the history as well as the masterful details of a wide variety of the rarer gold and silver works in Great Britain and America from 1150 to 1880. $14.98.

518708. *American and European Jewelry 1830-1914* by C. Gere. 214 photos. Covers the most important and interesting period in the history of jewelry making. Includes neoclassicism, aestheticism, and Art Nouveau. $7.98.

L01946. *Metal Crafts in Architecture* by G. K. Geerlings. 277 photos. Full of practical ideas for motifs and designs. Each metal is in a separate section. $2.98.

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To order any of the books previously mentioned, write Publishers Central Bureau, Dept. 430, 1 Champion Ave., Avenel, N.J., 07131. Shipping and handling charge is $1.50; minimum order of $5. (N.Y. and N.J. residents include sales tax.)

Early American Silver by M. Fales. Illustrated volume on American silver, survey of the craft's history and artistry from the 17th to the 19th centuries. Order No. 472991, $7.95. Write to E. P. Dutton and Co., Inc., 201 Park Ave., S., New York, N.Y., 10003.

190. *National Types of Old Pewter* by H. H. Cotterel. 152 pp., more than 300 illus. ISBN0-87861-036-X. $5.95.

145. *Jewels of the Pharaohs* by C. Aldred. 256 pp., 100 full color plates, $8.95.

162. *The Great Book of Jewels* by E. & J. Heininger. 316 pp., 206 full color plates, bibliography. ISBN0-82120-627-3, $29.95.

181. *Gemstones* by G. Smith. 580 pages, 12 full color plates. $12.95.

To order any of the above: U.S. orders, please add postage of $1 for first book, 50 cents each additional book. Foreign orders please add $1. per book. N.Y. residents add sales tax. Hacker Art Book, Inc., 54 W. 57th St., N.Y., N.Y., 10019. Please include number of books.

"Form Emphasis for Metalsmiths" by Heikki Seppa. Basics of shell structures and general sheet working techniques. Write to Heikki Seppa, Art Dept., Washington University, St. Louis, Mo.

"Artist's and Photographer's Market '77" tells you who the buyers are — where they are located — what they buy — how much they pay. 9,168 paying markets for illustrations, photographs, crafts, cartoons, designs and other fine arts. The complete business manual for the artist and photographer, $10.95. Artist's and Photographer's Market, 9933 Alliance Rd., Cincinnati, Ohio, 45242. 50 cents each for handling & postage. Ohio residents please add sales tax.

"Contemporary Crafts Market Place", compiled by the American Crafts Council, 1975-1976 edition. List of shops and galleries by state which note craft materials carried, names and addresses of craft organizations, courses, sources for audio-visual materials, suppliers, information on packing, shipping, insurance, a calendar of recurrent craft events, and a thorough listing of periodicals and reference books. 0-8352-0806-0, 1975, 502 pp., $13.95ppr. R. R. Bowker, Order Dept., P.O. Box 1807, Ann Arbor, Mich., 48106. (Mich. residents add sales tax)

Wood Structure and Identification by Core, Cote & Day. Cloth, ISNB 0-8156-5041-8, $17.95. Spiral, ISBN 0-8156-5042-6, $12.95.

Flow in Wood by J. Siau. $15. No. 1.

Three-Dimensional Structures of Wood, A Scanning Electron Microscope Study by Meylan and Butterfield. $7.50. No. 2.

Theory and Design of Wood and Fiber Composite Materials ed. by B. Jayne. $20. No. 3.

Water in Wood by C. Skaar. $12.50. No. 4.

Wood Deteriation and Its Preservative Treatments ed. by D. Nicholas. Vol. I, *Degration and Protection of Wood,* $20. Vol. II, *Preservation and Preservative Systems,* $22. No. 5. Write to Syracuse University Press, 1101 E. Water St., Syracuse, N.Y., 13210. (75 cents postage & handling. N.Y. residents please add sales tax)

Metal Alloys and Patinas For Casting by William M. Shearman. Mr. Shearman takes the common metals used by artisans — silver, bronze, pewter, copper, etc. — and describes their properties and those of more than three dozen alloys the craftsman can make from them. For each of them he then describes the effects of two of three of ten easily obtainable patina formulas in producing both brilliant and subtle color and surface variations. The book is illustrated with almost 100 examples of the colors Mr. Shearman has created with the different alloys and patinas he describes in the text. 72 pages, illustrated (8 pages color photographs), appendix, LC: 76-28729. ISBN 0-87338-193-9. $4.50.

Art Forms in Nature by Haeckel. 100 plates of organic design, $4. Dover Publications, Inc., 180 Varick St., N.Y., N.Y., 10014. Please add 40 cents postage and handling charges on order for one book. Add 75 cents on all other orders. N.Y. residents add sales tax.

Early Floral Engravings: All 110 Plates From the 1612 Florilegium by Emanuel Sweerts. 224 pp., 8½x12¼, No. 23038-4, $6. Dover Publications, Inc.

Decorative Floral Engravings by Abraham Munting. Surrealist compositions from the 17th century, 118 plates, 120 pp., 8½x12¼. No. 23117-8, $3.50. Dover Publications.

88. *Byzantine Enamels—From the 5th to the 13th Centuries* by K. Wessel. $12, $27.50.

255. *The Book of Copper and Brass* by G. Wills. Useful and reliable guide for the collector. 96 pp. $8.75.

256. *The Brasses of England* by H. W. Macklin. A general survey of the whole of monumental brasses yet existing in England. 336 pp., 82 illustrations. $15.

270. *Cut-Steel and Berlin Iron Jewelry* by A. Clifford. $8.75.

277. *Four Centuries of European Jewelry* by E. Bradford. 266 pp. $10.

288. *Monumental Brasses* by J. Mann. $6.75.

289. *Myer Myers, Goldsmith 1723-1795* by J. Rosenbaum. 144 pp. $17.50.

299. *Three Centuries of English Domestic Silver, 1500-1820* by T. Hughes. $15.

560. *The Art of Making Jewelry* by T. Wada. $10.95.

561. *The Blacksmith's Craft,* an introduction to smithing for the apprentice and craftsman. 104 pp. $5.

562. *The Blacksmith's Manual Illustrated* by J. Lillice. Plates illustrating the "tricks-of-the-trade". $8.50.

563. *Bronzes* by J. Montagu. Informative, fully illustrated survey of bronze statuettes, methods of casting, development through Europe. $3.98.

564. *The Colonial Silversmith: His Techniques and His Products* by H. Kauffman. 176 pp., 155 illus. $12.50.

565. *The Craftsman In Metal* by R. Lister. Covers practical and artistic craftsmanship in the history of mankind. $7.50.

568. *Decorative Ironwork* by Vergerio. Delightful survey of the blacksmith's art from the middle ages to the present. 159 pp. $6.95.

To order, include catalogue number 31, book number and title, 30 cents postage per book. B. R. ArtCraft Co.,

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Baldwin, Md., 21013. (Md. residents include sales tax)

Electroplating for the Amateur by L. Warburton. Third edition can be ordered from Classic Motorbooks, 3106 W. Lake St., Minneapolis, Minn., 55416. No. 2036Y $3.50, less 10% if order is $75 or more. Add $1 handling fee, add 4% sales tax for Minnesota residents. Also can order *Electroplating*, No. 2066Z, for $7.

question corner

What is the best method of bending tube of 1"-2" diameter to prevent crimping and collapse? What gauge metal works best? Should the soldered seam be on the inside or the outside of the bend? [P.K.]

Has anyone ever cast the metal corten, and what were the results? [M.B.]

Members, and non-members, are invited to inquire and respond to questions in this section. Questions and answers shall be published in subsequent issues.

nuggets

Congratulations to Orland Larson, the new Canadian Crafts Council president. Twenty directors, representing all provinces and territories and every craft discipline as well as national groups, were elected at the annual meeting recently held in Magog, Quebec. Official observers represented Metier d'Art du Quebec and native Indiancraftsmen during the four-day meeting.

Orland Larson is a well known goldsmith from Mahone Bay, N.S., who also teaches his craft at the Nova Scotia College of Art and Design in Halifax. He is typical of the professional orientation of the majority of the directors. Born in Saskatchwan, he received his craft training in the U.S.A. and Europe. Two Canada Council awards permitted further travel and study aborad. Recipient of many other awards, his work is represented in numerous private and public collections. A founding member of the Society of North American Goldsmiths and the immediate past president of the Nova Scotia Designer Craftsmen, he has been involved in promoting high standards in the crafts over the past twelve years. [Joel Bagnal]

miscellaneous

The National Endowment for the Arts has amended its guidelines discouraging support for exhibitions in which an entry fee is charged to participants. The NEA's Museum Advisory Panel stated it would insist that exhibitions would provide appropriate insurance for the works submitted when supported by endowment funds, so that the cost does not fall on the artist or craftsperson. Both changes were suggested by the National Artist Equity Association which has deplored the fact that exhibitions aided by government funds through the National Endowment for the Arts still impose a fee on the artist.

workshops

Concord, N.H.—Jan. 16-21, 1977. At the League of New Hampshire Craftsmen "Seminars '77", an intensive workshop for advanced craftsmakers in metal, fiber, clay and forged iron. League of New Hampshire Craftsmen, 205 N. Main St., 03301.

San Diego University, San Diego, Calif.—Workshop in metal given by Gary Griffin of R.I.T. School for American Craftsmen.

information

Ed Niemi at Illinois State University has compiled a list of all colleges and universities in the country that offer courses or degrees in jewelry/metals. The list is 9 pages long with state-by-state listings. It was compiled from an ACC publication, *Contemporary Crafts Marketplace.* If you would like this list, send 50 cents (to cover duplicating and postage) to the newsletter. (Do not send cash, send a check made payable to SNAG.)

WILLIAM HARPER

I am an enamelist — a rare breed today, but it was a choice made because my primary concern and interest in my work is color. The depth and richness, the luminosity and luxury of enamel color is perhaps more exciting than any other. My initial involvement with the material was quite painterly, but I eventually came to feel that its inherent intimacy and delicacy required a different attitude, and consequently the pieces became increasingly tactile in quality and form. At first they were "pornographic" toys — domino sets, puzzles, etc., constructed as cloisonne enamel panels attached to plexiglass. These eventually changed in imagery to abstractions of the landscape (still cloisonne enamel flat panels with plexiglass); their form, as movable, modular table objects meant to entice the viewer to become a participant by interacting with them.

The imagery of my work has always been greatly influenced by two art forms I feel strongly enough about to college—oriental carpets and African

(continued on next page)

sculpture. The first intrigues me because of the principle of "field perception"; i.e. the all-over patterns and shape within shape organization that produces the phenomenom that "the more you look the more you see". The African pieces are powerfully emotive, direct and unslick in execution, and often beautiful in a way alien to western standards. It is the fetish pieces which especially intrigue me, assemblages of motley materials that are more than the sum of the parts.

My work over the past few years has reflected these ideas. The cloisonne is still there (it will probably always be), in conjunction with electroformed and constructed metal, and asundry materials such as shell, ivory, feathers, bone, hair, etc. I call them fetishes and amulets, and hope that their strangeness of form and juxtaposition of materials will intrigue the viewer to become more than a passive viewer. It seems that after years of deliberately resisting jewelry forms, the fetish pieces made such a transition inevitable. Many contemporary jewelry pieces are often better when not worn and many others need the body in order to realize their form. I like to feel that the fetish jewels can function both off and on the body—as objects of adornment, and as objects.

Finally, I wish to make mention of the beads, for they exemplify perhaps the best what I wish to do in my work: derive from the work of the past to create a thoroughly contemporary image. The form is simple — hollow beads embellished with silver and gold cloisonne. It is technically the most difficult work I have done, highly frustrating for me; indeed, I do not even enjoy doing it, for the accidents seem endless. They leave me with a personal satisfaction, however, and that is the essential factor.

CONTEMPORARY JEWELRY — A CRITICAL ASSESSMENT, 1945-1975, by Ralph Turner, Van Nostrand Reinhold, $30.00

The difference of intent and presentation between this and the current offering in jewelry books is immediately apparent. This author has given us a logically planned, systematically executed, and comprehensive survey of international jewelry from 1945-1975.

The first four chapters discuss the validity of jewelry as an art form, and specific changes country by country, and artist by artist during the period covered. The influences and sources of techniques of each era are discussed, and illustrated with a fine section of black and white photographs.

The fascination of this book continues with a chapter on international artists, and their statements about their work; again with an elegant selection of superb photographs, many in color. Most often photos in jewelry books are used to illustrate specific techniques, and/or for pictoral reference, with many point of view given based solely on the author's choice. Through this format the reader is hearing the voices of many artists, and is able to draw more clearly his/her own conclusions concerning the intent and directions of contemporary jewelry.

One of the last sections of the book deals with museums, galleries and private collections. Discussion includes history and specific problems in these areas. The chapter on private collections is brief but intriguing as it gives an insight into the attitudes that so often shut away works of art behind locked doors. Except for the statement "...men usually have far better taste in jewelry than women", the chapter remains an interesting addition.

The final chapter, "Jewelry Without Boundries", is in no way meant to predict the future course of jewelry, but instead presents a very explicit statement on the "no boundries" attitude prevalent in body adornment. The photographs of performance pieces, invisible jewelry, etc., show a definitive relationship between these various forms and the human body; forms which are never insignificant, but clearly show the exploration and diversity in the directions of "Jewelry Without Boundries".

After seeing so many jewelry books which cause visual as well as mental anguish, *Contemporary Jewelry* is an insight into where so many authors of jewelry books have missed. Ralph Turner obviously has an understanding and respect for his subject, which enables him to present a wealth of material charged with vitality, and at the same time encourage the reader to draw his/her own conclusions from the material presented.

A welcome addition to the growing library of jewelry books, and definitely not in the "how to", of infamous "coffee table" category. (Charlene Modena van der Vegt)

corrections

In the helpful hint in issue 8 concerning stone-carving, there is an important omission. It is recommended that final grinding of stones be done utilizing a coolant. Grinding wheels can frequently be dipped in water or a constant flow of water should be utilized.

"Feathured Amulet No. 1" 1975

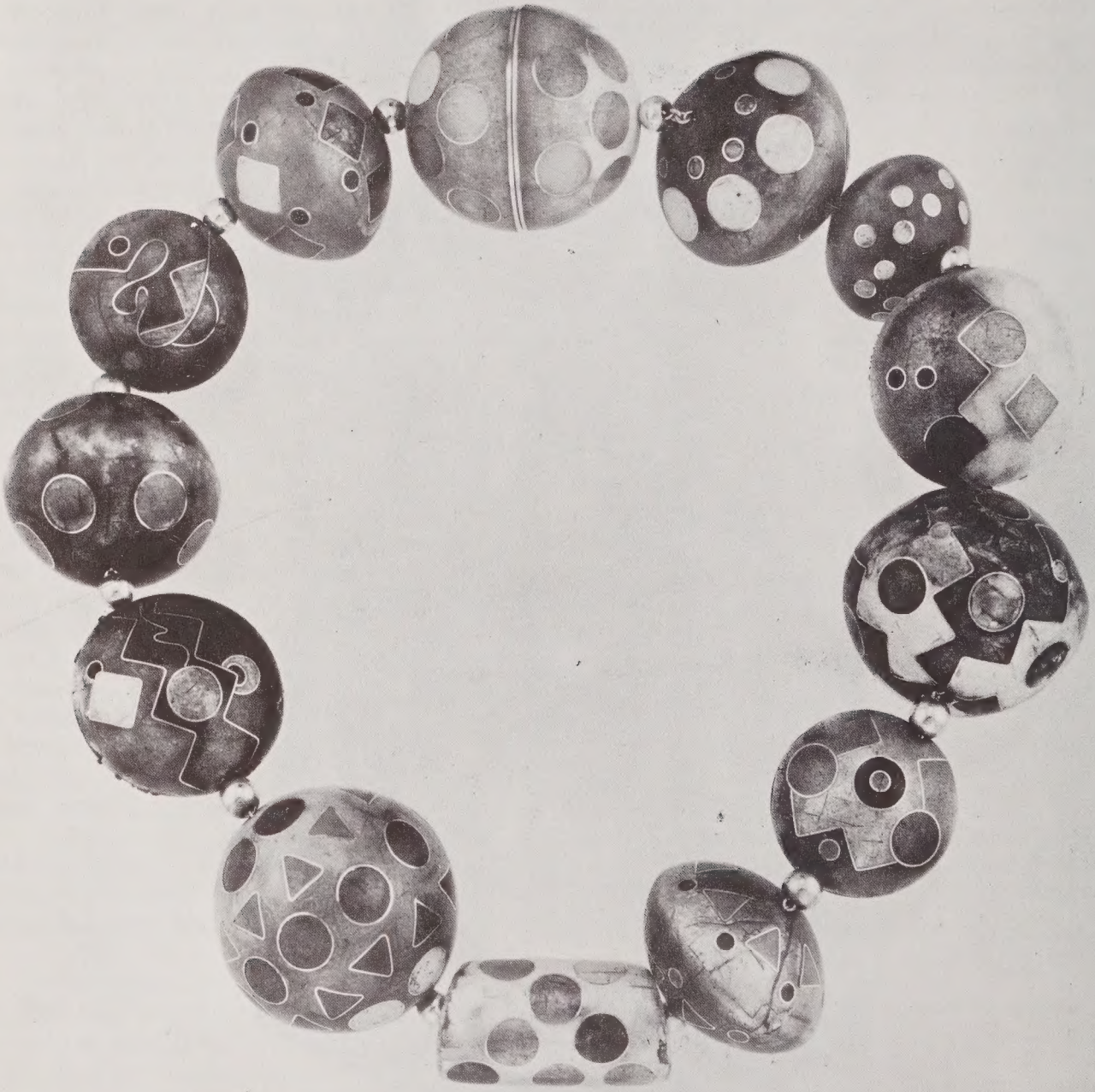
William Harper

(photo by Evon Stredman)

Silver & gold cloisonne enamel on copper, bronze,
& electroformed copper with feathers

(photo by Evon Stredman)

by William Harper



"Amuletic Beads No. 1"

Silver & gold cloissonne enamel on copper fine and sterling silver, bronze, and electroformed copper

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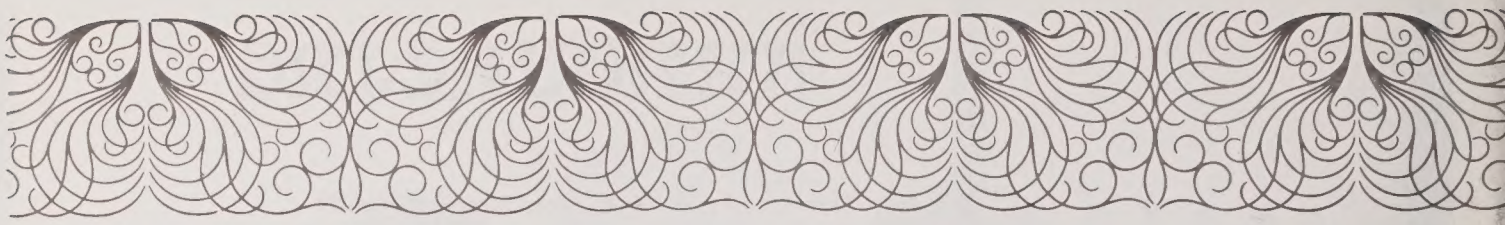

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